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a panel of sixteenth-century Venetian *punto in aria*, a border of reticello of the same period, a deep flounce of point d'Alençon in the style of Louis XVI, a *bas d'aube* of point d'Angleterre, and fragments of a magnificent flounce of point de France. This group with the exception of the Flemish flounce will be found in the central cases of the lace galleries, Nos. E 8 and 9.

F. M.

GERMAN PICTURES BOUGHT OUT OF THE REISINGER FUND

PAINTINGS by Wilhelm Trübner and Hugo von Habermann were acquired at the sale of the collection of Hugo Reisinger, the donor of the fund, in January, 1916. To these have now been added four examples of the work of German painters: one by Wilhelm Leibl, the most representative of German masters since Dürer; one by Max Liebermann; one by Hans Thoma, by whom the Museum already owns *At Lake Garda*, given by Mr. Reisinger in 1909; and one by Friedrich A. von Kaulbach.

These four pictures come from the collection of Josef Stransky, which is confined to modern German and Austrian works. The owner, with a wide knowledge of his subject, has been forming it for a number of years, and judges like Dr. Heinz Braune of the Neue Pinakothek at Munich, who wrote the preface of the catalogue, consider the Stransky Collection as the most important collection of German and Austrian pictures in private possession. Thanks to Mr. Stransky's generosity, the Museum has had the privilege of selecting these four pictures from his collection, as he not only desires to be of service to the Museum, but, like the late Mr. Reisinger, is deeply interested in the recognition of German art in America.

Of the group the Leibl is the rarest and the most distinguished, and the Museum is fortunate in securing a picture of the quality of *The Peasant Girl with a White Head-cloth*. Wilhelm Leibl is the personification in Germany of the realistic tendency of the sixties and seventies, his position being analogous to that of Courbet in France. Without dramatic or sentimental

interest, he painted his pictures of Bavarian peasants or the remarkable series of portraits of his friends or associates in a fashion that was too impersonal for the taste of his contemporaries. His figures are seldom in action of any decided sort; they are sitting or standing quietly, sometimes talking together, the artist's great effort being devoted to reality and characterization. The result recalls to a degree the great achievements of the Teutonic race—the works of similar intention by Jan van Eyck or Holbein. It is the single-mindedness in his point of view, the penetration and sturdy ability of his craftsmanship that lead one to mention his name in connection with those supreme masters.

The Peasant Girl with a White Head-cloth is signed and dated 1885. In the standard work on Leibl by Emil Waldmann one can find its pedigree recorded. In 1893 it was in the hands of J. Littauer, the Munich dealer, who secured it directly from the artist. In 1894 it was bought by Herr Stein of Munich, and after his death passed to Herr H. Helbing, from whom it was acquired by the Thannhauser Gallery, whence it came into the Stransky Collection.

Max Liebermann, born in 1847, is foremost among the group of those who worked in the direction of the Impressionists in France. He approaches Leibl in his uncompromising sincerity and avoidance of subjects of a literary or poetic turn but differs in his motives, which are of preference momentary movements in figures or landscape. He sets down directly and with great swiftness the aspect of people at work or of landscape in changing conditions of light or weather. With such a starting point his handling is of necessity more summary and rougher than that of Leibl. His success in rendering the look of moving things is remarkable. *The Ropewalk*, which Wilhelm Trübner has spoken of as "one of the most valuable and most important works of Max Liebermann," was painted in Holland. According to Pauli in his book on the painter, it dates from 1904.

Hans Thoma, in contrast to the two artists already commented upon, is poetic and dreamy. He belongs among the romantic painters and loves old tales and



THE PEASANT GIRL WITH A WHITE HEAD-CLOTH
BY WILHELM LEIBL

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quiet scenes of country life or landscape, to which he imparts his own qualities of gentleness and tenderness. Of the latter type is *Evening—The Hill*. It is a view of a wide hillside after the sun has set. On the brow of the hill is a herd of cows and there is the figure of an old woman beside bushes and wild flowers in the foreground.

Friedrich A. von Kaulbach is a portrait painter, and our little picture, *Italian Landscape*, is the record of a recreation. Several of his portraits shown at the Exhibition of Contemporary German Art held at the Museum in 1909, were not unlike a certain type of fashionable portraiture with which we are familiar. Those who are



THE ROPEWALK BY MAX LIEBERMANN

It was painted in 1871 and is a companion piece to the picture, *The Mountain*, in the National Gallery in Berlin. Thoma's later work has not the fused color that he attained at this period in his career, as may be seen by comparing the *Evening* with *At Lake Garda*, the other example which belongs to the Museum. *At Lake Garda* dates from 1907 and shows his more modern tendency toward stronger and unblended colors.

conversant only with his characteristic work will be surprised to find him the author of a spontaneous little sketch like the *Italian Landscape* with its discreet color and sensitive handling. It was painted in 1894.

These pictures will eventually be placed in Gallery 19, where the German pictures acquired in recent years are now exhibited.

B. B.